

The Religiosity Dimension in Ahmad Tohari's Kumcer Smile Karyamin

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Abstract: One of the functions of literary works is to provide religious values. This study aims to describe the religiosity dimension in Ahmad Tohari's collection of short stories *Senyum Karyamin* (Karyamin's Smile). The method applied in this research is qualitative descriptive with note-taking technique. The results of this study found religiosity dimension in the form of a dimension of belief (ideology) in 6 data, a dimension of worship (ritualistic) in 4 data, knowledge (intellectual) in 4 data, and a dimension of experience (consequential) in 2 data.

Kata Kunci : character education, collection of short stories, religiosity dimension.

I. INTRODUCTION

Literary works are often referred to as essays, imitations of life, and stories written by an author [1]. Literary works can be used to direct readers to a certain characteristic person. This is because every story in a literary work has value, in addition to its main function, which is entertaining [2]. The existence of literary works in human life can fill mental resilience because by reading literary works, readers will get inner satisfaction [3].

It is known that there are three genres in a literary work, including prose, poetry and drama. Prose is a composition written freely, not bound by any form of rules such as poetry. Meanwhile, a short story is a literary work in which it is a short prose. The short story contains values that can be picked up by readers, for example religious, social, disciplinary values, etc. This is because in essence a literary work including short stories is a work that has value [5].

The collection of short stories *Senyum Karyamin* (Karyamin's Smile) is one example of short stories. The short story collection consists of 13 titles that present rural life and lower-middle income society. The innocence, obedience to God, and simplicity in life are good examples of presenting virtues for the reader; including religious values and all forms of rituals in it. This notion inspires religiosity and moral messages to the readers.

The most important quality of character education is religiosity. Religiosity is divided into two elements: the element of belief in all forms of God teachings and the element of implementation of all forms of God's commands [5]. Religious character is related to a person's belief system and religious practice by obeying the pre-determined morals, rules, or values [6]. The main purpose of education in general is to develop students' potential so that they become a devoted person and a believer of God Almighty. These characters are

related to one's religiosity. In line with that, Ghufron states that religion refers to formal aspects related to rules and obligations. In *Senyum Karyamin*, the researchers tried to analyze various forms of religious dimensions consisting of the dimensions of ideology, belief, experience, appreciation, and intellectual/knowledge [7].

The purpose of this research is to describe the religious character education in the collection of short stories *Senyum Karyamin* by Ahmad Tohari. The focus of this research is on the dimensions of religiosity in *Senyum Karyamin* written by Ahmad Tohari. Ahmad Tohari is an Indonesian novelist, short story writer and essayist who has made national and international achievements. He has received an award as an international writer in the city of Iowa, United States of America with various genres including stories that have religious character values. So this collection of short stories, *Senyum Karyamin*, is expected to provide a new spirit in the world of literature for various human backgrounds, including bringing awareness to the one and only God by inspiring harmony, simplicity, and conflict in the stories.

II. LITERATURE REVIEW

2.1 Short Story

Short story is one of the short prose works of fiction. Stanton explained that short stories are solid prose with a shorter writings compared to novels. In line with this, Nurgiyantoro (2010: 10) said that the length of short stories varies; very short story is about 500 words, middle short story is just a little bit longer, and long short story which consists of tens or thousands of words. Short story is a form of literary work which storyline and core messages comprehensible to the readers. In short story, usually there is just one plot, the content is solid and there are only a few characters in it. This is in line with what Sumardjo [8] stated that a short story has only one meaning, one core, and one effect for the reader. The short story is a whole, unified unity; there are no unnecessary parts, but there is also nothing that is too much. All pieces are fit, integral, and contained one meaning (Sumardjo and Saini, 2001: 91). Thus, it can be concluded that a short story is a literary work highlighting is a snippet of human life, composed whole and dense but written lightly at the same time with the aim of conveying messages to readers in a short time.

2.2 Religiosity Dimension

According to Gazalba, religiosity comes from the Latin word *religio*, which is derived from *religare*, meaning binding. The meaning of religion basically implies obligations that must be fulfilled and rules that must be obeyed. Religiosity moves deep in one's heart, vibrates and influences the individual's attitude of which usually remains a mystery to others. Thus this behavior guides someone's spirituality with *Khalid* or deity [9]. Jones thought that being religious emphasizes more on practicing religious rituals [10]. Geertz theorized that the term religion means a system or a symbol setting one's heart into spiritual belief and motivating human life [11]. Smith stated that religion is a sincere understanding of belief [12].

The commitment to have a conceptual level of understanding so that a person can behave religiously is the dimension of religiosity according to Glock and Stark (1998: 19-36). The concept itself is divided into five parts. The first is the dimension of religious belief related to the individual's faith in religion. Second, the dimension of religious practice. This is related to the behavior of a person carrying out religious rituals. The third is the dimension of religious feeling, referring to each individual's feelings and perceptions. The fourth is the dimension of religious effect. It is associated with the influence of religion on life. The fifth is the dimension of religious knowledge, which is related to one's understanding of faith.

III. METHODS

The research method is a study rule controlling the research flow. Research must have the right method and following the object's study [13]. The method used in this research is descriptive qualitative. Sources of data and data are in the form of words, phrases, sentences, and sentences in the collection of short stories *Senyum Karyamin* by Ahmad Tohari entitled 1) *Senyum Karyamin*, 2) *Orang-orang Seberang Kali* (People Across The Creek), 3) *Pengemis dan Sholawat Badar* (Beggars and Salawat Badr). Data collection techniques are documentation and note-taking procedures. Meanwhile, the analysis technique used is content analysis. According to Arikunto, the content analysis method discusses data by examining all the contents in an anthology of short stories [14]. In the sense of reading the entire short story of *Senyum Karyamin*.

IV. RESULT AND DISCUSSION

Result

Based on the results of data collection found by the researchers, there are 16 words, phrases, clauses, and or sentences that carried religious values in Ahmad Tohari's *Senyum Karyamin*. The following table shows the finding.

Table 4.1 Many data on the dimensions of religiosity

Dimension	Amount	Presentage (%)
Ideological dimension	6	37,5

Ritualistic dimension	4	25,0
Intellectual dimension	4	25,0
Consequential dimension	2	12,5
Total	16	100

V. DISCUSSION

Based on the research results, referring to the collection of short stories *Senyum Karyamin* by Ahmad Tohari, the ideological, ritualistic, intellectual and consequential dimensions appear. These dimensions are visible in the short story 1) *Senyum Karyamin*, 2) *Orang-orang Seberang Kali*, and 3) *Pengemis dan Sholawat Badar*. The following is a discussion based on the dimensions of religiosity.

a. *Senyum Karyamin* (Karyamin's Smile) Short Story

Senyum Karyamin tells the life of Karyamin, a stone miner. He worked hard to support his wife and children. One morning when he was about to leave for work, he forgot his breakfast. His wife is not feeling well, so he has to skip breakfast. Another reason is that Karyamin has no money. It has been a week since the middlemen bring his stones and have yet to pay for Karyamin's hard work. However, with all the shortcomings that Karyamin is experiencing, he has to pay humanitarian contributions to starving people in Africa every month. Even in hunger, Karyamin keeps smiling and thinking about other mouths to feed. The religiosity values emerges in this short story are ritualistic and consequential dimensions.

Saidah mendengar suara keruyuk dari perut Karyamin.

"Makan min?"

"Makan, ya min?" Aku tak tahan mmelihat orang lapar. Tak usah bayar dulu. Aku sabar menunggu tengkulak datang. Batumu juga belum dibayarnya kan?" (hal.4)

Saidah heard a gurgling sound from Karyamin's stomach.

"Do you want to eat, Min?"

"Please eat this, okay?" I can't stand watching people hungry. You don't have to pay now. I can wait for the middlemen to come. They haven't paid for your stone, right?" (p.4)

The quote explains that Saidah, a food seller, offered meals to Karyamin. Saidah did this because she could not bear to see Karyamin starve. With a sense of mutual humanity, Saidah has compassion and tries to help Karyamin. Saidah's attitude reflects the consequential dimension. Her attitude regards the implications of religious teachings that affect a person's attitude/behavior. This attitude is following one of Islamic religious teachings, *hablu min al-nas*, relationship with all humankind.

Di gerumbulan ini hanya kamu yang belum berpartisipasi. Hanya kamu yang belum setor uang dana Afrika, dana untuk menolong orang-orang yang kelaparan di sana (hal.6)

In this group, only you have not participated. Only you have not deposited African funds, funds to help the hungry people there. (p.6)

The quote explains the arrival of Pak Komang to ask for humanitarian money. The money is to help starving people in Africa. In this context, Karyamin and the people in Africa are the same. Both are in a state of deprivation, hunger, and poverty. However, like it or not, Karyamin must still pay the philanthropic money. This passage is an example of a consequential dimension that proves the culmination of religious teachings possessed by Karyamin. His compassion made Karyamin extend his help to help fellow humans. In religious teachings, helping others is a dimension of religiosity, which is the implication of the value of *hablu min al-nas*.

Di bawah sana Karyamin melihat seorang lelaki dengan baju batik motif tertentu dan berlengan panjang kopiahnya mulai botak kemerahan. (hal.6)

Down there Karyamin saw a man wearing a batik shirt and long sleeves whose skullcap was balding. (p.6)

This is an example of a ritualistic dimension. Various sorts of attire worn by Pak Komang is the portrayal of religiosity of the character. *Kopiah* or skullcap is an attribute worn by Muslims as a head covering for men to pray. *Sholat* is a form of ritual worship to God Almighty.

b. *Orang-orang Seberang Kali* (People Across the Creek) Short Story

Orang Seberang Kali tells about the life of people living on the riverbanks. They liked breeding roosters. Every dawn, the chicken crowed, waking *muadzin* (prayer leader) so they would go to the mosque. *Orang Seberang Kali* carries ideological, ritualistic, intellectual, and consequential dimensions. The following is the data and discussion..

Maka setiap fajar, muadzin surau kami dibangunkan oleh ayam jago ornag seberang kali. Begitu di sana kokokan ayam jantan di sini seruan takbir (hal.53)

So every dawn, muadzin of our surau is awakened by roosters across the river. Once they crow, the Takbir starts calling. (p.53)

The passage contains an ideological dimension. The religious dimension is apparent in words *muadzin* and *surau*. Both terms are attributes in Islamic teachings. *Surau* is a place of worship and *muadzin* is a person who calls and invites other people to perform prayers to their Lord. The Islamic followers believe that the *surau* is the best place of worship to beg, praise, and ask for forgiveness from the Almighty. Then, by carrying out worship in the *surau*, they believe the worship deeds will be multiplied in rewards than by doing it in other places.

Kang Samin menduga aku akan membaca kitab. Dia tidak tahu aku hafal Surah Yasin (hal.55)

Kang Samin thought I would read the holy book. He didn't know I learned Surah Yasin by heart (p.55)

The fragment above reveals a ritualistic dimension. The character performed religious ceremonies by reading the holy book and Surah Yasin. A believer inevitably has to carry out all orders and prohibitions from his Lord. Reading the holy book is an act of worship. Surah Yasin is one of the suras in the Koran. The Koran is the holy book of Islam.

"Kan ajal di tangan Tuhan, Kang?"

"Lha iya, Aku juga tahu semua orang akan mati." (hal.54)

"Isn't death in the hands of God, Kang?"

"Yes, I know everyone will die eventually." (P.54)

The excerpt reflects an ideological dimension. The belief here is shown by a person who believes that death is in God's hands. It is also confirmed by *aku* character, who emphasizes that he knows that everyone will die and death is in God's hands. Faith in God is a prove of religiosity. In line with these data, the following data are also included in the dimension of religious beliefs. This dimension is manifested in the form of belief in God that the death of every creature is in the hands of God. It is not confirmed that death is in the recitation of Surah Yasin. As in the following quote.

"Aku mengerti maksudmu. Membacakan Surah Yasin, kan? Tapi jangan keliru. Ajal di tangan Tuhan" (hal.54)

"I understand what you mean. Reciting Surah Yasin, right? But make no mistake. Death in God's hands" (p.54)

The example above demonstrates an ideological dimension that God decides death. The belief in God can also be seen in the following quote.

"Inna lillahi" (hal. 55)

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Inna lillahi in the teachings of Islam means that everything belongs to Allah. It is an ideological dimension to the passage. This sentence is said when hearing news of grief, accidents, and accidents. In the quote, the sentence *inna lillahi* expresses surrendering to God because of someone's death. This attitude mirrors the character's view that everyone alive will die and God is the all-knowing one.

"Anu, Mas. Mbok sampean mau pergi ke rumah Mandrakum, sekarang. Jenguklah dia. Kaisan, Mas."

"Kang Mandrakum, kenapa dia?"

"Sakit, dia sedang sakit dan saya kira sudah hampir mati" (hal.53)

"Um, Mas. Please go to Mandrakum's house now. Visit him. Pity him, Mas. "

"Kang Mandrakum, why him?"

"He's sick, and I think he's almost dead" (p.53)

The consequential dimension in the previous conversation is evident. Look at Samin's wife's sentences. She told him to visit Mandrakum, who was sick and nearly died. Visiting the sick is an example of *hablu min al-nas*, . Helping each other in trouble and visiting the sick are among examples of *hablu min al-nas*, good behavior between humans.

c. *Pengemis dan Shalawat Badar (Beggars and Salawat Badr) Short Story*

This short story tells the story of a beggar who always chanted Salawat Badr in his life. Because he does not have money, he begs by chanting Salawat Badr. He believed he could avoid the bus accident that took him because of his chanting Badr prayers in every activity. Miraculously, over this incident, not a single part of the beggar's body was scratched, and he survived the deadly accident. The dimensions of religiosity in the short story are ideological, ritualistic, intellectual, and consequential. The following is the data and explanation.

Dia naik dari pintu depan. Begitu naik lelaki itu mengucapkan salah dengan fasih. Kemudian dari mulutnya mengalir shalawat badar. (hal. 64)

He climbed up the front door. As soon as he got on, the man said salam fluently. Then from his mouth flowed Badar prayers. (p. 64)

The above excerpt carries an ideological dimension on the words *salam fluently* and *from his mouth flowing Badar prayers* that stems in the beggar himself. By chanting the rhythm, including worship, he will get fortune (money) so that he can eat and make ends meet. For the beggar, he believes that by chanting prayers, he will get the blessing of life.

Si pengemis yang merasa sedikit lega, bergerak memperbaiki posisinya di dekat pintu belakang. Mulutnya kembali bergumam "shalatullah, salamullah, 'ala thaha rasulillah..." (hal.65)

The beggar, feeling a little relieved, moved to fix his position near the back door. His mouth again murmured "prayer, salamullah, 'ala thaha rasulillah ..." (p.65)

From this quote, there is a form of ideological dimension in the beggar's attitude, who always chants prayers in every activity. In this quote, the beggar feels relieved because the bus conductor did not drop him off. The beggar's greatest belief is that by chanting Badar prayers, he can be treated well by others. Including treating the bus conductor to him.

Kulihat banyak kendaraan berhenti. Kudengar orang-orang merintih. Lalu samar-samar kulihat seorang lelaki kusut keluar dari bangkai bus. Badannya tak tergores sedikitpun. Telingaku dengan gambling mendengar suara lelaki itu uterus berjalan ke arah timur "shalatullah, slamullah, 'ala thaha rasulillah" (hal.66)

I saw many vehicles stopped. I heard people moaning. Then I vaguely saw a disheveled man coming out of the wreck. His body was not scratched at all. My ears heard the voice of the

man walking towards the east, "prayer of God, salamullah," ala thaha rasulillah "(p.66)

The sentence above proves an ideological dimension reflected in the Badar prayer chanting, *salamullah, 'ala thaha rasulillah*, that is believed to guarantee God's protection. This belief is evident in the beggar because God protects himself from a deadly accident.

Aku membaca tentang pengemis ini dengan perasaan yang sangat dalam. Aku dengarkan baik-baik shalawatnya. Ya, persis. Aku pun sering membaca shalawat seperti itu terutama dalam pengajian-pengajian umum atau rapat-rapat. (hal. 64)

I read about this beggar with great feelings. I listen carefully to the prayer. Yes, exactly. I also often read prayers like that, especially in public recitations or meetings. (p. 64)

The ritualistic dimension is seen in the word *public recitation*. A recitation is a form of community worship, religious activities, and people's gathering to pray for elders who have died and strengthen ties with other people. In a recitation, there will be a meal and a dialogue with other participants.

Supaya jiwa dan rasa tidak tersiksa, aku selalu mencoba berdamai dengan keadaan. Maka kubaca semua dengan tenang. (hal 64)

So that my soul and feelings are not tortured, I always try to make peace with the situation. So I read it all calmly. (p. 64)

The intellectual dimension is evident in the sentence *I always try to make peace with the situation*. The character of *aku* implements his religious knowledge by striving to live a life following the religious principles he understands. In the quote, his spiritual understanding of religion is then applied to making peace with the situation.

V. CONCLUSION

The collection of short stories *Senyum Karyamin* by Ahmad Tohari is a literary work that needs to be observed because it is rarely found. This work has its character values with a heterogeneous cultural background of society. Meanwhile, rural community life and simplicity can be used as a spear in creating a religious culture for the readers. In the collection of short stories *Senyum Karyamin* by Ahmad Tohari, there are three short stories 1) *Senyum Karyamin*, 2) *Orang-orang Seberang Kali*, and 3) *Pengemis dan Shalawat Badar*. Religious dimensions are found in these stories. Those dimensions are the ideological, ritualistic, intellectual, and consequential dimensions.

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